

A photograph of a stream with several small, slender fish with dark vertical stripes swimming over large, mossy rocks. The water is clear, and the background is a soft-focus view of the streambed.

JEFFERSON | MONTHLY

Hands Across the Watershed

The Members' Magazine of The Jefferson Public Radio Listeners Guild

October 2013



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The Gaia Project presents An Evening with Suzy Bogguss on Oct 5 at the SOU Music Recital Hall (see Artscene p. 28 for details).



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ON THE COVER

Young Coho.

CREDIT: KATRINA MUELLER, COURTESY OF USFWS, PACIFIC REGION

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JEFFERSON MONTHLY

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By Juliet Grable

They're almost unfathomable, those images from a not-so-distant past: Streams thick with flashing bodies. Wagons overflowing with fish. Canneries on every major river and tributary. The salmon may be the iconic symbol of the Pacific

Northwest, but in less than 150 years, the breathtaking bounty of its numbers has dwindled to waning runs supplemented by hatchery stock. In particular, several runs of Coho are in trouble, including the federally Threatened Southern Oregon/Northern California Coast population.



CREDIT: KATRINA MUELLER, COURTESY OF USFWS, PACIFIC REGION



Michael Franti & Spearhead take the stage at the Historic McDonald Theatre in Eugene on Oct 8 and again in Redding on Oct 9 at the Cascade Theatre.



PHOTO: CHRISTOPHER BRISCOE

The cast of Oregon Cabaret Theatre's production of 'S Wonderful: The New Gershwin Musical' running through November 3.

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The New iJPR.org

By the time you read this I hope you've had an opportunity to visit JPR's new website at ijpr.org. There are a number of features about the new site that I'd like to highlight.

Sense of Place – The main theme of the site features several black and white photos contributed by regional photographers. These photos rotate within the main site banner and highlight places that make the State of Jefferson a special place to live, work and create and listen to great public radio. To start we're featuring images of the Oregon Shakespeare Festival Elizabethan stage, Mount Shasta, Redding's Sundial Bridge, the Coquille Lighthouse and a coastal shot taken near Brookings. We'll be able to update these images as time goes by, keeping the site fresh with other beautiful images submitted by local artists and giving our site a unique sense of place – after all, the State of Jefferson is a state of mind.

A Focus on Multi-media Content – One of the main reasons we've dedicated the significant staff and volunteer resources needed to completely retool the site is to enable the site to function as a new multi-media "channel" for JPR content. When we create an inspired *Open Air Live Session*, a provocative regional news feature or a spirited episode of the *Jefferson Exchange* we'd like you to be able to access it easily at ijpr.org when it's not convenient for you to listen to the radio. The new site is a rocket

ship built for audio (and video); it has really amazing content sorting capability and will enable us to better curate our content in ways that make it accessible for visitors. While there will be several directions from which you can access content, our main areas with revolve around JPR News, NPR News, JPR Music and JPR Classical. In these areas, we will collect and share with you things that are interesting, enlightening and informative – just like we've done on the radio for over four decades.

Sharing Content – By adopting a common "backend" for the site that is also being used by our colleagues at KLCC in Eugene, OPB in Portland, KUOW and KPLU in Seattle and most other stations in the Northwest we are able to share content seamlessly and make better use of staff resources. In addition, because the main site architecture has been developed by NPR's Digital Services team, we are able to efficiently select and feature content created by NPR that has particular regional relevance for our listeners. By solving some of the technological impediments to sharing content we have also now made real progress in establishing common standards and "business" rules with our sister Northwest stations, allowing managers to get out of the way and empower journalists and inspired programmers to share ideas and work together to create a better product for our listeners.

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Photo of Mount Shasta by Kevin Lahey is one of several images featured on JPR's new website; each has been generously contributed by regional photographers.

Hands Across the Watershed

By Juliet Grable



CREDIT: BEAR CREEK WATERSHED COUNCIL



CREDIT: NORTHWEST INDIAN FISHERIES COMMISSION

They're almost unfathomable, those images from a not-so-distant past: Streams thick with flashing bodies. Wagons overflowing with fish. Canneries on every major river. The salmon may be the iconic symbol of the Pacific Northwest, but in less than 150 years, the breathtaking bounty of its numbers has dwindled to waning runs supplemented by hatchery stock. In particular, several runs of Coho are in trouble, including the federally Threatened Southern Oregon/Northern California Coast population.

In April of 2012, the National Marine Fisheries Services (NMFS) collaborated with the U.S. Bureau of Reclamation (USBR) to draft a Biological Opinion (BiOp) on the continued operation and maintenance of the Rogue River Basin Project—the complex of reservoirs, irrigation districts and canals that manages the region's irrigation supply. The document

states this project will adversely affect Coho salmon and its habitat, and directs the USBR to take actions to mitigate those effects.

That's the official language; in layman's terms, it means Coho are about to catch a much-needed break. The multi-pronged strategy includes ensuring minimum stream flows throughout the Basin, and improving both in-stream and streamside habitat. The USBR has until 2020 to complete these tasks—a lightning-quick time frame for a government agency. The USBR has laid the groundwork and will begin many projects next year. But it's not working alone. With the help of local irrigation districts, watershed councils, municipalities, and non-profits, the Bureau's efforts should not only benefit Coho and other migratory fish, but enhance the region's economy, health and beauty.

In the 1800s an estimated 100,000 Coho salmon filled the Rogue River. Most of

us are all too familiar with the list of infractions: Overharvesting. Dams. Development. Erosion exacerbated by road-building and timber harvesting. The stripping away of streamside vegetation. Though these factors impact our other native salmonids as well, the Coho's life history makes it especially vulnerable. Chinook, for instance, tend to spawn in the mainstem of the Rogue or large tributaries. The smaller Coho spawn higher in the watershed, usually in late fall. After the eggs hatch in spring, the fry stay in freshwater for a full year before heading for the ocean, seeking refuge in small creeks in the upper reaches of the watershed.

When planning its strategy, the USBR determined the major factor limiting the Coho's success wasn't the lack of good spawning habitat, but a dearth of high-quality "juvenile rearing habitat"—cool, deep pools in the summer, and quiescent waters buffered from swift winter flows.

"If [young Coho] don't have adequate cover, they'll just continue moving downstream, where they eventually might get washed out or eaten," says Wendell "Scott" Willey, USBR fisheries biologist.

The bulk of the habitat improvement projects focus on Little Butte Creek and the upper reaches of Bear Creek and its tributaries.

"Little Butte Creek is a very good Coho-rearing stream, and the place that's seen the highest numbers [historically]," says Willey. Bear Creek was targeted for its potential.

Placing large woody debris in streams—LWD, in restoration parlance—is a proven strategy for creating high-quality habitat. Large



CREDIT: OREGON STEWARDSHIP

ABOVE LEFT: Most adult Coho return to their natal streams to spawn as three-year-olds. Though adults can weigh up to 35 pounds, they average eight pounds—much smaller than Chinook.

INSET: BCWC planting project. Though the nine watershed councils coordinate projects specific to each sub-basin, they share common goals, including education and outreach. **ABOVE:** Each year Oregon Stewardship coordinator Jim Hutchins works with hundreds of students from area high schools and colleges.

logs “mix it up,” creating channel roughness, areas of slow water and places for insects to land on and breed. Wood also traps gravel, which makes for good spawning habitat.

Not just any wood will do. Large conifer logs with intact “root wads” are ideal. These complex structures provide “hidey-holes” for juvenile fish and scour pools out of creek bottoms. Placement also matters, from alignment with a stream—parallel, perpendicular, or somewhere in between—to the angle of repose. Sometimes two or more logs are placed together.

“It’s a science that’s really developed in the last twenty years or so,” says Willey, who admits to some “sticker shock” upon learning how much these projects can cost. Willey has walked Bear Creek from the airport to Ashland Creek to identify appropriate places with good access (i.e. landowner consent). The USBR is also collaborating with the Little Butte Creek Watershed Council (LBCWC) on a multi-faceted project on the south fork of Little Butte Creek, near the community of Lake Creek.

Little Butte Creek starts near Mt. McLoughlin and drains 258,000 acres, much of it forested. The watershed is mostly rural—Eagle Point is the largest town—consequently, one of the biggest impacts is agricultural run-off.

“We’ve done a great job removing in-stream barriers,” says Tim Weaver, director of the LBCWC. He also credits the Jackson Soil and Water Conservation District (JSWCD) with helping landowners convert from flood to sprinkler irrigation, which drastically reduces the load of sediment and fertilizer sent to the creek.

This latest project will develop fish habitat via LWD and channel modification.

“Instead of a single strand, we’ll be reviving side channels,” says Weaver. This will not only provide habitat for young Coho, but relieve pressure and reduce erosion during high water events.

Though the USBR paid for the design plan and acquiring permits, The LBCWC is seeking funding from the Oregon Watershed Enhancement Board (OWEB) and other organizations to help fund the project.

“The Bureau doesn’t have the deep pockets we thought they did,” says Weaver. Willey says the USBR can pony up more money. “But we want to stretch those dollars as far as they can go by finding matching funders and sponsors.”

The USBR and LBCWC are also dealing with some bad PR. The Lake Creek commu-

nity still remembers the 1997 flood, which destroyed bridges, houses and other structures. Some residents blamed the damage on a LWD project completed by the Forest Service just one year earlier. Understandably, they’re gun-shy about having more large wood placed upstream. To that end, the USBR is leaning on the LBCWC. Early on Willey contacted Weaver and Frances Oyung of the Bear Creek Watershed Council (BCWC) to help with community outreach.

“They’re the ones that know the people, the watersheds,” says Willey, who held workshop meetings in the Lake Creek community and gave presentations at the annual meetings of both watershed councils last year. He also and reached out to the cities of Medford and Ashland, in part because the BiOp mandates the agency restore three miles of streamside habitat on Bear, Emigrant and Neil Creeks. This means planting native trees and shrubs in “degraded” areas—places choked with non-natives like Himalayan blackberry or lacking much vegetation at all.

Young Coho like cool, slow-moving water, especially in summer when temperatures soar. Stand under a tree at the height of a Rogue Valley summer and you’ll understand the value of shade; unfortunately, the canopy of vegetation buffering creeks from the sun has been stripped in many places.

The Rogue Basin has long been impaired by high water temperatures, especially in the more urbanized areas. Irrigation withdrawals reduce the volume of water in creeks and exacerbate the temperature issue, as does the release of effluent by area wastewater treatment plants. As mandated by the Clean Water Act, the Oregon Department of Environmental Quality (DEQ) set maximum loads (called Total Maximum Daily Loads, or TMDLs) for temperature and other pollutants for both the Rogue River and Bear Creek. These standards regulate both point and non-point sources of temperature pollution.

Both of the region’s wastewater plants—the City of Ashland and City of Medford—regularly exceed the thresholds for raising temperatures in Ashland Creek and the Rogue River, respectively. When Medford’s operating permit was up for renewal in 2011, the city was forced to face the issue.

“The City of Medford had two options: install refrigeration units, which are very energy intensive, or build a reservoir to hold the water until it cools down in two to three weeks,” says Jon Gasik, DEQ Water Quality specialist. Or they could plant trees.

The Thermal Credit Trading program is

an innovative solution that allows entities to mitigate their impacts via “thermal credits” earned by planting trees along creeks. To earn enough credits to mitigate its temperature impact, the City of Medford must restore about 25 miles of riparian habitat within the next ten years. These projects can happen anywhere upstream of mile 62 on the Rogue River, including anywhere along Bear Creek.



CREDIT: JULIET GRABLE

Agriculture is still one of the cornerstones of the regional economy. Every year 125,000 to 135,000 acre-feet of water are diverted for irrigation into canals and laterals like this one, known as the TID.

“Trees work all year long and offer multiple benefits,” says Gasik. Planting trees is also much more cost-effective than buying giant chillers or digging reservoirs. Ashland is looking at a similar program and anticipates restoring 8 to 10 miles. That left the USBR with a dilemma. Since none of its required three miles can “overlap” with other restoration projects, the agency was having trouble finding areas to plant. But then Willey learned Ashland can’t earn credits on city-owned property.

“We started working closely with the City of Ashland after discovering we shared similar goals,” says Willey. “They’re the quintessential willing landowner.”

The USBR has already chosen several sites within city limits, including a reach of Ashland Creek adjacent to Hersey Park, a newer city park that includes community gardens, and a blackberry-infested portion of Kitchen Creek flowing into North Mountain Park.

Since the USBR doesn’t have as much experience with this type of restoration, it decided to subcontract the work to the Freshwater Trust, the same non-profit acting as “trading partner” with the City of Medford on its thermal credit projects. Having one organization manage all

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SUSAN SOKOL BLOSSER: wine industry pioneer, environmental advocate, author

Photo: Holly Andres

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Elegy: Apiaries and a War of Aesthetics



"To all of the gods, Honey.
To the mistress of the labyrinth, honey."

1.

What do 50,000 dead bees look like? A small black pile, swept by early morning brooms at a Target parking lot in Wilsonville, OR where I once bought a statue for my garden. It is old news now, all the way back in June, but it sticks with me: 50,000 bees, feeding on the linden trees. A neonicotinoid pesticide was applied to the trees to control aphids. Aphids feeding on the trees create a sticky secretion that drips on cars. It's inconvenient to have a sticky car.

Neonicotinoids—"neonics"—are neurotoxic. Even in small amounts they can impact bees' immune systems and brain functioning. They are also ingredients in the most popular home, garden, agricultural and industrial pesticides.

50,000 bees is a droplet in the teeming sea of our ecosystems, but a score of these drops is a bucket, a bathtub, a river of dying insects essential to the plants, our food, our lives.

2.

Four years ago this October, I began a garden. Settled for the first time in a while, I planned to root in the only way I've ever known: dig deep. I was raised with subsistence gardens, learned small-scale organic farming from my parents, fruiting and flowering techniques from neighbors and permaculture from books and practice. In twenty years I've planted at least as many gardens, leaving behind a legacy of raised beds, berms and perennials at every house I've ever lived in. Almost.

The house was built in the 1940's and had a long swath of south-facing neglected lawn. That autumn I sheet mulched and from the

neighbor's maple leaves made a bed for peas and lettuce in the early spring. Later, employing my partner and children in the endeavor, we mulched much of the upper yard and the parking strip. That summer we brought in five yards of compost and topsoil—I was too impatient to wait—and planted natives, medicinal herbs, and a full vegetable plot.

The garden quickly became a community center. Our sunflowers were gossip magnets, our cherry tomatoes beloved snacks, our three sisters plot of corn beans and squash a hiding place for wayward dogs and children. We left one section of grasses long, allowed the Queen Anne's Lace to flourish and bloom, a favorite of the pollinators. Rare insects

and birds were sighted, even an owl graced our little city lot.

In three years time, there was little lawn left. My gardens are never tidy. They are fecund and weedy and wild. Sometimes I would feel the pinch of shame that those of us whose clothes are never totally pressed, whose nails are not free of soil, feel in the presence of groomed-ness.

Not everyone likes wild things.

3.

In Celtic myth, bees are the messengers between humans and the spirit world.

In the Norse tales, bees feed on the dew of Yggdrasil, the World Tree.

Mead is the most ancient fermented drink, said to give the sipper the gift of poetic inspiration.

This summer I sat at a wedding table with two Classics scholars from the University of Washington who told me that bees to the Greeks and Romans were symbols of divinity, the soul, love, mysteries, femininity, community, the military and life's sweetness.

Through the world, bees have been sa-

cred beings, gift givers, with guardians and priestesses to tend and communicate the will of the hive.

When I was a child I learned a little poem:

A crocus,
A robin,
A bee,
It's the start of spring
You'll see.

Ever since I look for bees as the harbingers of springtime. At the height of summer I love to sit in a flowering place and watch them...the variety is astounding, the hum tangible deep inside me. As autumn closes, the darkening days and rains bring an end to the bee visits. A first frost, and the earth is quiet for a while.

4.

This past June I was trying to put in my vegetable garden, but something felt wrong. The beds created four years ago were all rich with humus, the established herbs and shrubs and flowers exuberant in their growth. But I felt a hesitation in my heart, and after returning from the farm store empty handed I received an email from our landlord stating that she was sorry but she needed to make a balloon payment on her mortgage. She was selling our home.

The listing agent didn't like the garden. He thought it made the house look small. Two weeks after we moved, they hired a landscaper to tear up the plants, level the soil and spread the bare yard with bark mulch.

5.

Albert Einstein once said that if bees disappeared, humankind would have four years of life before we too would become extinct. What would those four years look like?

6.

A partial list of plants the bees loved in my garden:

CONTINUED ON PAGE 19

AHHHH!



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Theatre and the Arts

Molly Tinsley

Into the Woods

Two heroes of the Oregon Shakespeare Festival this summer are scenic designer Michael Ganio and projection designer Alexander Nichols, who manage with a single set to turn the ornery Elizabethan Stage into a space that splendidly serves all three outdoor productions. In *Cymbeline*, the rocky, wooded terrain supports a primitive ancient Britain and the wilderness of Wales. In David Farr's *The Heart of Robin Hood* and Shakespeare's *A Midsummer Night's Dream*, on the other hand, the scaffold of trees hovers over scenes of palace and town like an ironic reminder. Enhanced by projections, the forest settings evoke the depths and mystery of Nature—the forces disruptive of civilized society and rational systems.

In Nature, we are beyond the rule of law, but we are also beyond the rule of law. *Robin Hood*, gives a twist to the traditional legend and finds life in the woods as nasty, brutish, and short as life at court. Trapped within palace walls, the Duke of York's daughter Marion (a fiery Kate Hurster) is defenseless against the aggressive suit of Prince John (a feral Michael Elich). When she escapes to Sherwood Forest in search of the noble outlaw of her imagination, she detects little difference between the unscrupulous, greedy John and Robin Hood (the perennially ingenuous John Tufts) except that the former hunts women while the latter bans them from his presence.

Marion dons male disguise, and with the dubious aid of her sidekick servant Pierre (the winning Daniel Parker), sets about correcting the situation—robbing the rich and serving the poor. Though she manages to convert Robin to helping rescue two peasant children from the Prince, she finally must agree to marry the villain to guarantee the kids' safety. Now it will take a bizarrely brilliant subterfuge by Robin and his band to enter the palace and rescue her.

Joel Sass's direction propels the countless scenes forward at a fast clip. We must absorb the story in snatches, yet by the second act, we've been captured by its jaunty world—what began as a double-time parade of eye-catching floats starts to feel like a family reunion. Responsible in part for this effect is Parker's Pierre, who chats

us up and catalyzes the action, which is actually his flashback, the story of his personal journey from hating the rural life to relishing it.

Tufts and Hurster generate a charming elec-

tricity: Robin denies then succumbs to attraction, while the forthright, high-minded Marion flexes the crusader spirit in her genes. With Robin, she's looking for heroic adventure, not the flirtatious games that might stir "storms in his heart." In Marion, he finds a kindred spirit, more than happy to throw off the foolish constraints of society to be married by the trees.

In converting Robin's license to liberty, Marion transforms the forest. Once an extension of the rapacious palace, it settles into the comfy sanctuary extolled by Pierre at the start. In *A Midsummer Night's Dream*, however, the forest remains untamed. Ruled by Oberon (Ted Deasy) and Titania (Terri McMahon), a pair of self-serving, unpredictable fairies, it asserts an irresistible pressure to regress on all who enter. In surrendering to its mischief, it's the humans who are transformed.

Young lovers Hermia (the headstrong Tanya Thai McBride) and Lysander (the slippery Joe Wegner) must pass through the forest to escape her father, who has ordered her marriage to Demetrius (the solid Wayne T. Carr). Hermia's pal Helena (the transparent Christiana Clark) loves Demetrius, and when this second pair trails the first into the woods, the stage is set for the emotional flip-flops and their acrobatic manifestations that this beloved

In *Cymbeline*, the rocky, wooded terrain supports a primitive ancient Britain and the wilderness of Wales.

comedy is known for. The social protocols of courtship devolve into impulses of need and aggression, as the lovers, resonating with the primitive energy enveloping them, let it all hang out.

Under Christopher Moore's respectful direction, this production's fairy world is stunning, garbed in designer Linda Cho's rich Renaissance raiments, complete with fluttering wings. The ritual they enact to raise and lower the moon is pure marvel. The majestic Deasy and McMahon never really seem to lose their self-possessed other-worldliness, even in the throes of anger, desire, or the eruption of glorious projections all around.

It's the mechanicals, however, who steal the show, as they always will, blessed with the last word on the action. The fairies have receded, and the lovers have been zipped and buttoned into prescribed social roles as brides and grooms, when Quince (Catherine Coulson) and company take the stage to perform the comical tragedy, *Pyramus and Thisbe*. That Moore has made them the well-wishing staff of a high school rather than working class folk makes their shenanigans the more hilarious. Coulson's Quince is the quintessential drama teacher—her life depends upon the play going on.

Brent Hinckley amazes as Bottom, the gung-ho P.E. teacher. Changed by Puck into a donkey, this Bottom conjures the creature with uncanny accuracy. His irrepressible life force compels him to volunteer for every role in the play, man, woman, or beast; at the end he invents not one death for Pyramus, but an inspired chain of them.

The sweetest moment of the finale belongs to Jon Beavers' Flute, the science teacher. Geeky, gawky, and dismayed at first to be assigned the woman's role, as the performance unfolds, so does his confidence. In the midst of his clumsy rendering of *Thisbe's* grief over the (finally) slain Pyramus, something happens. He pulls off his wig and gives in to real tears. His acting has opened a channel to genuine sorrow—pure, ungendered, human. And there we glimpse the depth and mystery of theatre—the power of a so-called illusion to plumb our human condition and transfigure us.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)

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Inside the Box

Scott Dewing

Frankenstein, Tinfoil Hats, and the NSA

Every new technology is a Frankenstein. Once it is created it is no longer in the control of its creator and once released into the world, it may behave in ways the creator never intended. That's not to say that all new technologies are monsters; rather, it's to point out the inherent duality in every new technology to be both good and bad. To put it simply: technology is not neutral.

"If we examine technologies honestly," writes Kevin Kelly in his recent book *What Technology Wants*, "each one has its faults as well as its virtues. There are no technologies without vices and none that are neutral. The consequences of a technology expand with its disruptive nature. Powerful technologies will be powerful in both directions—for good and bad."

Like Frankenstein, technologies take on a life of their own. Unintended consequences are rarely foreseen and often result from the second-order effects that occur. For example, invent an automobile to replace horse-drawn carriages but have no idea that you were also creating a world of traffic jams, climate-changing CO₂ emissions, and massive oil spills that pollute the world's oceans.

Or worse: truly believe that the technology you've created is going to accomplish one thing when it does the complete opposite. In 1917 Orville Wright predicted that airplanes would "help peace" because they "will have a tendency to make war impossible". When Hiram Maxim invented the machine gun, he claimed that it would, "make war impossible".

"Unforeseen consequences stand in the way of all those who think they see clearly the direction in which a new technology will take us," writes Neil Postman in *Technopoly: The Surrender of Culture to Technology*. "A new technology does not add or subtract something. It changes everything."

The Internet has changed everything but not in the way anyone might have imagined

when the first two nodes were interconnected on October 29, 1969. The first iteration of the Internet (the ARPANET) was a U.S. government initiative to build a fault-tolerant, redundant communications link among computers in the event that other communications links such as telephone and radio were taken out by one of our enemies (mainly the Soviets). Second-order effects such as email, the World Wide Web, and ecommerce were unforeseen benefits of what grew to become a global communications infrastructure. For the most part, these are good things.

And yes, of course, there's the bad too. The Internet has destroyed privacy and enabled one of the most massive and pervasive government surveillance apparatuses in human history. Think of the most diabolical intelligence organizations of police states in history: the Gestapo of Nazi Germany, the Stasi of former East Germany, the KGB of the former Soviet Union. These were dark, draconian organizations that kept meticulous tabs on targeted people. They had vast networks of informants and spies. They maintained thick dossiers packed with all manners of personal information about persons of interest.

But all of the intelligence gathering capabilities of those organizations combined are nothing compared to the intelligence gathering capability of today's National Security Agency (NSA). The NSA, which is responsible for the "global monitoring, collection, decoding, translation and analysis of information and data for foreign intelligence and counterintelligence purposes," is the world's largest harvester of data.

If you're a tinfoil-hat-wearing conspiracy theorist, you just said, "well, no sh!t Sherlock". Personally, I don't wear a tinfoil hat but that has more to do with my keen sense of fashion than an unwavering blind-trust that my government is always looking out for my best interests.

This past summer there was a flurry of

news stories about the NSA's various secret surveillance programs following the leak of classified documents to the media by former NSA contractor Edward Snowden. What the public learned from these leaks was that the NSA was collecting massive amounts of data, including the metadata for nearly every telephone call made in the U.S., email, Facebook posts, instant messages, and massive amounts of raw Internet traffic.

According to an investigative report by *ProPublica*, "How the NSA actually gets the data depends on the type of information requested. If the analyst wants someone's private emails or social media posts, the NSA must request that specific data from companies such as Google and Facebook...The NSA also has the capability to monitor calls made over the Internet (such as Skype calls) and instant messaging chats as they happen."

If someone is a "person of interest" (a.k.a, a "target"), the NSA has the capability to track "nearly everything a user does on the Internet", according to one of the leaked classified documents. But because the NSA has taken the Hoover vacuum approach to data collection, they most likely have data on you even if you are not a target.

According to *ProPublica*, "The NSA probably has information about you even if you aren't on this target list. If you have previously communicated with someone who has been targeted, then the NSA already has the content of any emails, instant messages, phone calls, etc. you exchanged with the targeted person."

All of this data is stored in NSA data centers and the exponential explosion of user-generated data has resulted in new NSA data centers being constructed such as the sprawling \$1.2 billion dollar data center in the Utah desert that is scheduled to go fully operational this month. Yes fellow taxpayers, that's right: you are paying for your government to collect information on you and legally store it for up to 5 years.

While the second-order effects of a new technology are rarely foreseen, perhaps Scott McNealy, the co-founder of Sun Microsystems, got it right about the Internet when he famously said way back in 1999, "You have zero privacy [on the Internet] anyway. Get over it."

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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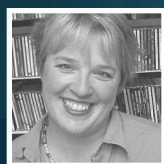
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Recordings

Valerie Ing

Music That Goes Bump in the Night

What I've always loved about my line of work is setting a mood. As a DJ, there's nothing more satisfying than creating just the right soundtrack to make the moment complete, whether I'm spinning discs on the radio, playing tunes at a wedding, or just putting together the background music for a family celebration on my iPod. It's more than just lining up all the popular hits for a particular demographic. It's finding the right music to transport listeners to a particular place and time and emotional situation.

It's subliminally reaching into someone's soul and bringing them to the grassy bank of a river on a sunny spring day. Or putting them into uniform and marching them down a dusty road, bayonet in hand, to fight for freedom. Finding the right piece can also be about making the hair on the back of a listener's neck stand up, terrified at the image of a demon racing after them in the dark.

Halloween is one of my favorite times of year to host a music program, because there's so much music that's been written over the centuries (both contemporary and classical music) designed to scare the dickens out of us; evocative music that brings the ghosts and goblins, witches and spirits alive on a blustery fall evening. In fact, so many composers have written classical music about ghouls and spirits that as I was writing this, I realized that I'd written a strikingly similar column dedicated to scary classical music five years ago, which also included a list of music to scream by. But there are no duplications on today's list from the one published in the 2008 edition of the *Jefferson Monthly*. It's a whole new terrifying compilation. There's no organ work by Bach, no Mussorgsky, not even The Sorcerer's Apprentice.

You might hear some of those creepy tunes (from the old list and the new) this October 31st, when I'll be sharing as much scary music as I can pack into the four hours

under my command throughout *Siskiyou Music Hall* during a special Halloween edition of the program. It's something I try to do every year, and I always seem to discover a few new works each year to sprinkle in with the old standbys. I also got pretty lucky recently when the mailman delivered a new recording on the Sono Luminus label from pianist Michael Lewin, titled, "Piano Phantoms." A number of the solo piano works were new to me, and I can't wait to scare the bejeebers out of you with some of them at the end of the month!

- Franz Schubert – Loda's Ghost
- Florence Price – The Goblin & The Mosquito
- Luigi Boccherini – Symphony No. 4, "The Devil's House"
- Eugene Goossens – A Ghost Story
- Sir Granville Bantock – The Witch of Atlas
- Geoffrey Toye – The Haunted Ballroom
- John Williams – Theme From Jaws
- Francois Dompierre – The Devil's Beauties
- Carl Tausig – The Ghost Ship
- Silvestre Revueltas – Don Ferruco's Nightmare
- Richard Wagner – Siegfried's Death & Funeral March
- Cesar Franck – The Accursed Huntsman
- Giuseppe Tartini – The Devil's Trill
- Arnold Bax – From Dusk Til Dawn
- Sergei Rachmaninov – Isle of the Dead
- Antonio Bazzini – Dance of the Goblins
- Hector Berlioz – Dream of a Witch's Sabbath
- Alfred Prinz – The Merry Black Widow
- Albert Roussel – The Spider's Web

Letter to the Editor

In the August 2013 feature article written by Jennifer Margulis "Dying with Grace: Preparing for the End of Life," a quote attributed to Dr. Davis Wilkins (Medical Director, Ashland Community Home Health, Hospice & Palliative Care Service) was in fact the comment of Peg Sandeen (Executive Director of the Death with Dignity National Center). I would like to offer my sincere apologies to both Ms. Sandeen and Dr. Wilkins, and also offer my gratitude to Dr. Wilkins for her gracious letter pointing out my error.

Abigail Kraft, Editor, *Jefferson Monthly*

Dear JPR/*Jefferson Monthly* editors,

I am an avid JPR supporter and fan, and have been honored to have previously been on *the Jefferson Exchange* with Geoffrey Riley to highlight the importance of palliative care services in our valley, so was grateful for your story "Dying With Grace" by our local writer Jennifer Margulis in the August *Jefferson Monthly* issue and the focus on end-of-life care in Southern Oregon.

Unfortunately, I was awkwardly misquoted in bold lettering below a photo on page 7, saying that I thought the "additional

option of Death with Dignity provides dying Oregonians with more choices than most people in the U.S. have."

As Ashland's Home Hospice & Palliative Care Medical Director, my (and my team's) focus, is on maximizing people's quality of life at the end of life and helping that time be "full of grace," as I said to writer Jennifer Margulis. When our patients choose to use the Death With Dignity option, we support them at the end of their life, just as we would any of our other patients, but rarely does someone think of ending their life as a great choice. Usually people choose this because of their own deeply held personal beliefs about loss of control and perceived loss of dignity at the end of life. Though we support people's choices, we also do a great deal of education and offer a tremendous amount of support for patients and their loved ones weighing this option, because 99% of the time, their symptoms are treatable and often the end of life can be a time that is rich in meaning and connection, in spite of (or perhaps because of) increased dependence on others, which is surprising to many of us.

Importantly, I did say that on page 16 of the article that people worried the Death With Dignity Act would hamper good conversations and good care at the end of life in Oregon, but it has done exactly the opposite, making this a state with a robust dialogue about end of life concerns, as you highlight in your article. I also do feel that most medical practitioners in this community support COHO's (Choosing Options, Honoring Options) mission to enhance and encourage dialogue between individuals, their loved ones, and their healthcare providers about their end-of-life preferences and living well in the face of serious and terminal illness.

I hope that you can print something like a retraction, since being misquoted about a charged topic like Death With Dignity can have a negative impact on end-of-life care perceptions here in Southern Oregon, both for those who support and do not support this law.

Respectfully,

Davis Wilkins, MD, Medical Director
Ashland Community Home Health,
Hospice & Palliative Care Service

Wojciech Kiler – Brides from Bram
Stoker's Dracula

Charles Williams – The Devil's Galop

Leroy Anderson – The Phantom
Regiment

Malcolm Arnold – Tam O' Shanter

Anatol Liadov – Kikimora

Robert Schumann – Ghost Variations

Johann Strauss, Jr – Lucifer Polka

Tune to the special Halloween edition of *Siskiyou Musical Hall* from noon to 4pm on All Hallows' Eve on the Classics & News Service of JPR for a scary good show full of goblins and ghosts and things that go bump in the night!

Valerie Ing is the Northern California Program Coordinator for JPR, and can be heard weekday afternoons hosting *Siskiyou Music Hall* on the Classics & News Service from our Redding, California studios. Although Valerie has been the host of a classical music program for over a decade, her musical taste extends far beyond the genre. She's always got a song in her head, and can often be found singing along to new wave hits from the '80s, or belting out jazz standards.

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Gina Daniels is Puck in *A Midsummer Night's Dream*

Bear Creek projects makes keeping track of them all much easier. Not that these projects represent all the streamside restoration happening along Bear Creek, much less the entire Rogue Basin.

Three falls ago, the BCWC teamed with Lomakatsi, a regional non-profit dedicated to ecological restoration, to restore a stretch of Ashland Creek near its confluence with Bear Creek. A smattering of young Ponderosa pines and Douglas-fir are thriving.

"This was all blackberries," says Frances Oyung, BCWC coordinator. Beavers had been chopping down some of the big cottonwoods, compromising what little shade was already there. Other players got involved, including the Jobs Council, Helman Elementary, and the City of Ashland.

"The Ashland Parks Dept took responsibility, because all of a sudden there was this land that was inaccessible before," says Oyung. Last April she landed another grant for riparian maintenance and planned a work party to plant willow stakes and knock back the blackberries again. Even though Lomakatsi has been watering plants with buckets from a cistern, there's been a lot of mortality, she says. "There was a lot of rubbly, cobbly soil here; it's hard for things to grow."

One small patch, many players, and hundreds of hours of labor. Though these projects depend in part on volunteers, they also have the potential to create local jobs.

"That's one of the things everyone in restoration talks about: bringing in dollars, contracting with local people to improve the economy," says Oyung. "It comes down to who's willing to pay."

One of the first things the USBR and Irrigation Districts did was establish flow targets for strategic locations throughout the Rogue Basin. The Districts meet these targets by releasing water from reservoirs and reducing the volume diverted into canals; for example, the Talent Irrigation District (TID) releases water from Emigrant Dam to meet the specific flow target for the gage downstream. TID has met or exceeded this target for the last two years.

Flow rates affect depth and width of the channel and the number of pools, says Willey.

"In general, the more water you provide, the more habitat," he says. The releases were designed to provide depth, cover, and ideal stream velocities for Coho at different times



CREDIT: JULIET GRABLE

To meet in-stream flow targets, the Irrigation Districts must release water from Emigrant Dam, cut back on diversions from Little Butte Creek and the Phoenix and Oak Street diversion dams (latter shown). Back-to-back drought years will be the true test of the new regime.

in their development. For instance, in summer the young fish are territorial. They like cool, slow water with plenty of cover, and tend to choose a section of pool and stay put. In winter, when flows are higher—and the chances of getting washed out increase—the fish tend to huddle together in pools sectioned off by large pieces of wood, or in side channels.

Of course, none of this matters if fish can't get upstream in the first place. Between 2007 and 2010, four mainstem dams were removed or notched on the Rogue, opening up 153 miles of free-flowing river. An estimated 22 percent of Coho never even made it past Savage Rapids. Removing these obstacles was a huge boost for Coho and the four other runs of native migratory fish—Spring Chinook, Fall Chinook, and Winter and Summer Steelhead—that use the Rogue and its tributaries to spawn, not to mention other natives like eels and trout. The removals also opened up spawning habitat, which Chinook salmon started using immediately.

Some area fishing guides claim fish look healthier and return earlier since the dams were removed. But plenty of obstacles—physical and otherwise—remain. Some are partial barriers, or impact young fish disproportionately. A good example of this is a culvert on Larson Creek, a tributary that quietly enters Bear Creek near the newly revamped South Medford exit. Water exiting the culvert drops three feet, thwarting juvenile steelhead trying to make their way upstream. The BCWC recently received a grant from the Oregon Watershed Enhancement Board (OWEB) to replace the culvert with a stepped structure.

The BiOp has targeted two physical obstacles to Coho on Bear Creek: the Oak Street and Ashland Creek diversions. Both eventually divert water to the Talent Irrigation District

(TID) canals. Though the Oak Street structure was overhauled in 1997, problems remain, including sediment buildup and debris, which obstruct access, high velocity water in the fish passage opening, and elevation differences between the uppermost pool and ladder exit.

"Whitewater also provides a false attraction," says Willey. "Fish may try two or three times before finding the ladder."

The Ashland Creek Diversion, which diverts water for the TID via an underground pipeline, creates problems for juvenile Coho. The head gate isn't screened, and young fish can get stuck in the pipe or stranded in the ditch along Oak Street. The Bureau is working on final engineering for both projects and plans to complete improvements by 2015.

"We want to do [these projects] as quickly as possible so we can see positive effects right away," says Willey. But there may be an even better solution, at least for Ashland Creek. The TID has proposed piping the upper portion of the Talent Canal. This could save

Watershed Council info

The Rogue River drains 5,156 square miles of Southwest Oregon and Northern California and includes eight hydrologic sub-basins, each represented by its own Watershed Council. The Rogue Basin Coordinating Council was formed to assist individual councils and support Basin-wide goals and projects.

Applegate Partnership and Watershed Council

Bear Creek Watershed Council

Illinois Valley Watershed Council

Little Butte Creek Watershed Council

Lower Rogue Watershed Council

Seven Basins Watershed Council

Stream Restoration Alliance of the Middle Rogue

Upper Rogue Watershed Council

enough water to justify removing Ashland Creek diversion altogether. Though the cost of piping plus removal would cost four times as much—\$1.2 million compared to \$300,000 for making fish passage improvements—the benefits would be far greater.

“This would not only solve the fish passage problem, but provide an in-stream benefit by keeping the water in Ashland Creek,” says Willey. The USBR and TID have done the preliminary design and engineering and know how much water could be saved. Now they just need to find the money. The TID applied for a waterSMART grant this year but was denied, although it did receive a smaller such grant, which covered the cost of piping the canal’s tail end. The District will try again in 2014, making the funds available in 2015—just in time for the USBR to meet its deadline. Despite the tight timeline, Willey’s optimistic about finding funding for the project. “It’s a win-win for the District and for fish.”

If it proceeds, the piping project may represent the inaugural phase of the ambitious regional infrastructure overhaul known as WISE. WISE, which stands for Water for Irrigation Streams and the Economy, seeks to save water by improving the efficiency of the region’s water delivery system. It would be a boon for area agriculture, and for fish.

The Rogue River Basin Project is “complicated,” says Steve Mason, WISE project coordinator, involving two watersheds—the Rogue and the Klamath—seven reservoirs, three irrigation districts and 600-plus miles of leaky canals and laterals, some of which date back to the late 1800s. Every year between 125-135,000 acre-feet is diverted; a third of that is lost to leakage, and to a lesser extent, evaporation. Though ambitious, at its heart WISE is simple: pipe the whole thing.

“If we piped it all, we’d save enough to fill Emigrant Lake again,” says Mason. Water quality would improve for several reasons. At present, irrigation canals criss-cross streams, picking up water as they go. Flows in those streams ebb and surge with demand. Piping the water would keep the tributaries out of the delivery system, and eliminate the problem of moss and algae in the canals, which slows water down and clogs filters.

The piped network would also take advantage of 1100 feet of elevation drop, creating a pressurized system that doesn’t require pumping. Pumping can cost as much as \$200-300 per acre, says Mason. “We can get

high-efficiency irrigation at no extra cost.”

WISE got a boost in 2012 by qualifying as an Oregon Solutions project. Oregon Solutions is an organization that helps communities tackle complicated problems involving multiple stakeholders. Led by Representatives Peter Buckley and Senator Jason Atkinson, the group includes the three irrigation districts, seven municipalities, Jackson County, and organizations and nonprofits like WaterWatch, the Freshwater Trust and Cattleman’s Association—a veritable army of acronyms.

“We have a lot of perspectives because we’re trying to do more than just the irrigation,” says Mason. “Since it’s helping everybody, everybody should help.”

The USBR owns more than half of the Rogue River Basin Project’s facilities, including Hyatt, Howard Prairie and Emigrant Lakes; consequently, they’re acting as lead agency. It wrote the Environmental Impact Statement, and is currently wrapping up a \$243,000 cost-benefit analysis funded by a Water Resources Department grant. The study will evaluate two preferred alternatives. Both call for piping everything and look at enlarging the storage capacity at Agate Reservoir and the viability of using reclaimed wastewater, but Alternative 2 calls for decommissioning and eventually removing the three diversions on Bear Creek. If this happens, the USBR’s fish passage improvements on the Oak Street diversion won’t matter. But until WISE is “reasonably certain to occur,” the agency must proceed. After all, finding the \$450 million to fund WISE may prove insurmountable in these lean budgetary times.

“WISE is so large and ambitious, there’s a chance it will happen in phases, and the removals [of the diversions] could be several years away,” says Willey, who credits the irrigation districts for coming up with solutions to speed the process along.

Even without WISE, the net benefit of the USBR projects is likely to be greater than its sum, for they in no way represent the totality of efforts to improve water quality and habitat in the Rogue Basin. Each of the nine watershed councils—each made up of a board of volunteers—manages its own projects; then there are groups like Oregon Stewardship, which coordinates dozens of projects with the region’s high school and college students. Each project is a piece of the puzzle, and a unique story unto itself.

You’ll just have to get out there and see for yourself.

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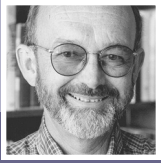
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Nature Notes

Frank Lang

Fall Mushrooms

We are beyond the Hunter's Moon and the autumnal equinox. It's fall mushroom time. If we are lucky, it will start to rain, then stay relatively warm and wet for a time before the snow flies. If this happens, mushrooms will appear in our woods, meadows, and even gravel roadsides, in great variety and numbers. If it rains then freezes, mushroom hunters are out of luck.

Among the easily-identifiable edible mushrooms are shaggy manes, which pop up along our local logging roads, some years in great abundance. They stand, sometimes in clusters, like British soldiers, in white, shaggy, cylindrical Busby hats with a touch of brown on top. Mycologists, those of us who study fungi, and mycophagists, those of us who eat fungi, call the shaggy mane, *Cnprinus comatus*. *Cnprinus*, from the Greek meaning dung, after many of its dung loving, coprophilous smaller relatives,

and *cnmatus* from the Latin meaning long-haired. For you mycophagists who might worry about such things, our shaggy mane gets its nutrition from other sources in the soil.

When it first appears, it bulges up soil, rocks, or asphalt with the same power as that naughty fungus, *Phallus impudicus*, we talked about a while ago. As it ages, strange things happen to the shaggy mane. Its gills and cap deliquesce, that is, they self-digest and turn into an inky black fluid, as does its relative *Cnprinus attremnRtariiii*, the inky cap. It is said the black fluid can be diluted with water and used as ink.

But the shaggy mane is better eaten. Picked when young, the mushroom is edible and choice, though somewhat watery and delicate of flavor when compared with other mushrooms. Boiling off the water during cooking can intensify flavor.

Although among the safest mushrooms, the shaggy mane may, very rarely, react with your physiology like the inky cap does when consumed with alcoholic beverages. Ears and nose redden, and strange metallic tastes, light-headedness, rapid heartbeat, and sometimes nausea or even worse are experienced. As some of you may know, these are the same symptoms of Antabuse, the drug sometimes given to alcoholics to make consumption of alcohol an unpleasant experience. Fortunately for alcoholics and unwary mycophagists, recovery is normally spontaneous and complete. This reaction is quite common when inky-cap mushrooms and alcohol are consumed at about the same time, so be careful.

Start looking for shaggy manes soon after the first rains of fall. They pop up as if by magic, so eat them quickly for soon they turn to ink. Don't worry about poisoning from shaggy manes; it is very rare and seldom fatal, just unpleasant.

Their mass rotted, off them
flake by flake,
Till the thick stalk stuck
like a murderer's stake,
Where rags of loose flesh
yet tremble on high,
Infecting the winds
that wander by.

— Percy Bysshe Shelley

Most mycologists are sure Shelley is referring to Shaggy Manes in these lines from his poem "The Sensitive Plant." After reading the poem, there is no need to wonder about his wife Mary's inspiration for her novel, *Frankenstein*.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



PHOTO: WIKIMEDIA COMMONS

Picked when young, the *Cnprinus comatus* is edible.

Almanac *From page 9*

Aster, mint, sunflower, monkey flower, twinberry, willow, California poppy, red currant, hazel, sage, angelica, fennel, buckwheat, goldenrod, rose, dandelion, phacelia, calendula, bleeding heart, chrysanthemum, forget me not, lavender, coneflower, rosemary (for remembrance).

Names of native bees endangered or believed extinct according to the Xerces Society:

Western bumble bee, rusty patched bumble bee, yellowbanded bumble bee, American bumble bee, Franklin's bumble bee.

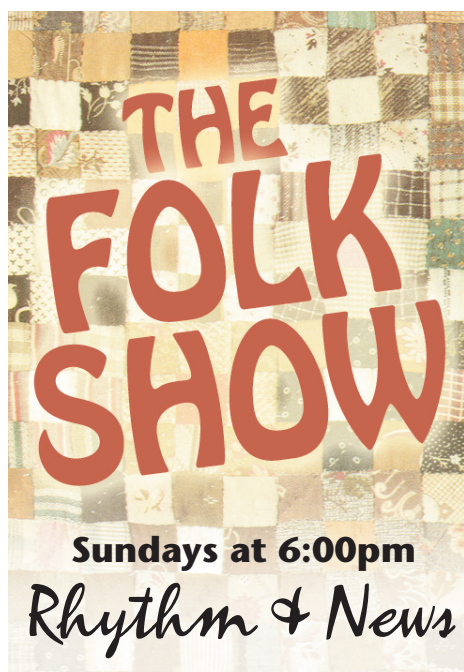
Type of bees primarily killed by the poison in Wilsonville:

Bumble bees.

7.

my favorite part of autumn... Oregon's legislative bill... the sacred is sacred, whether we choose to see it so or not... revere, protect, understand, sweeten... we become what we love.

Lara Vesta is a writer, mother of three and the owner of Vestal Transitions, offering custom ceremonies and creative resources for life's changes. Her latest project, *The Moon Divas Guidebook*, was published in October 2012. Find her at vestaltransitions.org or drop her a line: vestaltransitions@gmail.com.



The Splendid Table

Lynne Rossetto Kasper and Sally Swift



Smoke-Roasted Salmon

This fish, with its haunting edge of smoke, is a showcase recipe for a beautiful piece of salmon, or other oil-rich fish. Smoke-roasted slowly on a grill over an indirect fire, the salmon burnishes to a golden glaze and nearly melts on your fork. Serve the salmon whole, with tender leaves of butter lettuce tucked around its edges. The lettuce will wilt a little in the salmon juices, creating a new pairing - warm salmon and cool, sweet greens.

Cook to Cook: To avoid heartbreak, before buying your side of salmon, measure your grill to be certain it will fit! And before heading out for your fish, check seafoodwatch.org for ecologically sound choices and environmentaldefense.org for concerns about contamination.

Ingredients

Good tasting extra-virgin olive oil
3- to 7-pound salmon filet, if possible about 2 1/2 to 3 inches thick, or other oil-rich fish such as cobia, mackerel, and trout, chilled
Coarse salt and freshly ground black pepper
3 cups wood chips (hickory, fruitwood, or grapevine), soaked in water to cover
5 or 6 whole leaves of butter or Bibb lettuce for garnish
1/4 cup fresh tarragon sprigs

Instructions

1. Prepare your grill for a two-zone fire. If using a gas grill, set one burner on high and one burner on low.
2. Double a piece of heavy-duty foil large enough to fit the fish with another 4 to 6 inches on each side, to act as handles. Perforate the foil with small holes no larger than a pencil to allow the smoke to surround the fish. Generously oil the foil and rub olive oil over both

sides of the fish. Place the salmon skin side down on the foil. Sprinkle it with the salt and pepper to taste. Loosely crimp the foil up and around the sides of the salmon so that some of the smoke can be captured around the fish.

3. When the coals are medium-hot, throw a half-cup of the soaked and drained wood chips on the hottest part of the fire. Quickly place the salmon in its foil onto the grate with the thick side closest to the hottest portion of the grill. Put the lid on the grill, making sure the vents are wide open on the lid and at the base of the grill.

4. Add more wood chips and charcoal as needed to keep the fire burning and the wood chips smoking to the point that smoke is billowing out. If the fire seems to be dying, blow a little on the coals and give it a bit more oxygen to get it going again.

5. A 2 1/2- to 3-inch-thick piece of salmon will cook in 25 to 30 minutes. The salmon is done when it's colored to a burnished gold, the oils are beginning to pool on the surface, and there is nearly opaque at the center of the thickest part of the filet.

6. Using an oven mitt, carefully lift the foil with salmon from the grill by grasping the foil's ends. Set it onto a serving platter, and let rest for 10 minutes.

7. To serve, trim the foil away from the edges of the fish with scissors, and tuck the leaves of butter lettuce around the sides. Sprinkle with the fresh tarragon.

On Smoke-Roasting

According to life-long griller John Willoughby, anything you roast in the oven is even better cooked outside with a little smoke. Think whole fish and chicken, pork roasts and lamb and, of course, the Thanksgiving bird. John has a couple of tricks. First, you need a grill with a lid that is at least 22 inches in diameter. You never want what you're grilling to cook over more than a scattering of coals. Smoke roasting is all about indirect heat. He also warns that people tend to use "way too many coals." You need only enough coals to fit in a shoe box, about 3 or 4 handfuls, and you need to replenish them every 30 minutes to keep up a steady heat.

From *How to Eat Weekends* by Lynne Rossetto Kasper and Sally Swift. Copyright 2011, Clarkson Potter.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



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As It Was

Stories from the State of Jefferson

The O&C Railroad Nearly Bypasses Medford and Ashland

by Alice Mullaly

Medford, Ore., sprung practically overnight from an empty grassy plain when speculators sold the land to the O&C railroad. A decade earlier, the same railroad proposed a route that would have bypassed the entire Bear Creek Valley including Medford and Ashland.

In late 1869, transportation tycoon Ben Holladay bought struggling railroads in the Willamette Valley, and with an infusion of German money rapidly headed south.

The O&C Railroad had a land grant from the federal government that required it to build the Pacific railway through the Umpqua, Rogue, and Shasta valleys. It was expected to cross the Siskiyou.

Holladay realized he could obtain another million acres of land and much of the valuable Klamath Basin if he followed a different route surveyed by Jesse Applegate. This would take the railroad down Evans Creek, through Sams Valley, up Little Butte Creek, and cross the Cascades into Klamath Country.

A series of national events, entirely out of his control, saw Holladay go broke, and the O&C languished for a decade before the railroad came through the Bear Creek Valley. If Holladay's scheme had worked, it's possible Medford would not exist today.

Source: Mullaly, Larry, "The Story of Ashland's Golden Spike: Part 1 the Railroad Comes to Oregon", an unpublished manuscript of a talk given for the Ashland Historic Railroad Museum, Dec. 14, 2012.

Trinidad, Calif., Recognized by Its Smell in 1920s

by Christopher Shockey

Today the small seaside village of Trinidad in Humboldt County, Calif., is known for a spectacular coastline and surrounding forests of spruce and redwoods. In the 1920s it was said that you could smell Trinidad before you saw it.

Whaling first came to Trinidad Bay in 1855 when the steamer Mary Anne began hunting the leviathans in the nearby waters. The first processing plant was built near Fields Landing. By the 1880s the whales and boats were gone. Several decades later the whale population rebounded and whalers returned to the bay, this time equipped with mechanized harpoons.

Men answered the help-wanted advertisements from as far as San Francisco. The money was good, \$30 a month plus room and board and a bonus of a \$1.50 for each whale processed. The stinking processing plant used cables to pull finbacks, humpbacks, greys and sperm whales from the bay and up long redwood planks. Whaling at sea was dangerous, but whale work on land was fairly safe despite the foul, permeating odor.

With the whales depleted again, the boats moved on, leaving Trinidad to its coastline and trees without the smell.

Sources: Armand, Dione F. *Trinidad*. Arcadia Publishing. Charleston, S.C. 2010.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

Juan Felipe Herrera

Descending Tai Shan Mountain

My brother, he is more than that—
to the left, the face of an old man, even though
he is twelve, and I follow him, we pass the shrines and rise through
the green web, a bamboo carved with our names and an oil drum
that hangs in the middle of our arc, this is what we carry, step,
by step, breath by breath, a towel, please,
for my brother, he holds onto the cord between us, four others
behind, stare down, count, you can hear them, on occasion,
whimpering, damning, kick tiny stones from the mortar, my brother
takes his last steps, without seeing, his heart falling,
his knees going up,
this is what we do, every hour, there is no return, only
the uncertain mountain, the mountain.

19 Pokrovskaya Street

My father lights the kerosene lamp, his beard bitten, hands
wet from the river, where he kneels to pray in the mornings,
he sits and pulls out his razor, rummages through a gunnysack,
papers, photos of his children in another country, he cries a little
when he mentions his mother, Benita, and his father, Salomé,
who ran a stable in El Mulato, Chihuahua, eyes cast down
then he points to the mural on the wall, the red
angels descending to earth, naked mothers with bellies giving birth,
lovers in wrinkled green trousers, and a horse with the figures
of children laughing on its back, a goat floats across the night,
a flank of tawdry farmers unfurl into a sparkling forest moon
where elegant birds sit on snowy branches, here is
a miniature virgin where the yellow flames light up the village
one dancer carries fishing poles and easels with diamonds
and other jewels as colors, my father is silent
when he sees these things cut across my face.

Juan Felipe Herrera, California Poet Laureate, has written fifteen books of poetry, a book with essays, cartoons and graphic images (*187 Reasons Mexicanos Can't Cross the Border: Undocumented 1971–2007*), and several children's books. The two poems published here are from *Half of the World in Light: New and Selected Poems* (The University of Arizona Press, 2009), and are used with permission of the author. As part of the Chautauqua Poets & Writers Series, Juan Felipe Herrera will give a public reading at Mountain Avenue Theatre, Ashland High School, Thursday, October 17, 2013, at 7:30 PM. Tickets available at www.showtix4u.com.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



Aging Mobile Homes Burden the Grid and Their Owners

If you walk into Charlotte White's home, this is what you notice: colorful potholders hanging from the cabinets. A cat stretched out in a beam of sunlight. And the loud rattle of the washing machine.

"It spins off balance, because the floor is uneven, because it's rotten," White says.

In the hall and the bathroom, the floorboards feel spongy underneath her feet. White had to replace the kitchen floor, too, after it rotted out.

White is 64 years old and retired. She lives in a single wide home in the Rainbow Rock Village mobile home park just off Highway 101 in Curry County, Oregon.

Her home was built in 1976, the same year the U.S. Department of Housing and Urban Development adopted the first construction and safety standards for homes built on an assembly line.

It's known as the HUD Code, for short. It sets minimum requirements for energy efficiency, strength and fire resistance. In the years since the HUD Code was created — and in particular, after it was updated in 1994 — the quality of manufactured homes has dramatically improved.

But in the rural Northwest, many people like Charlotte White live in homes that were built before the code was adopted, or that were built to its minimum standards in the 1980s. According to the county assessor, between 25 and 30 percent of the housing stock in Curry County is manufactured housing. Of those, about half were built before 1980.

White's home was not built to last three decades. In addition to the rotting floors, mold has developed somewhere deep in the walls. White has stacks of clothes piled up in the middle of a bedroom. She's stopped using several of her closets because the mold keeps spreading.

"It's on our clothes and in our shoes. Everything turns green. Sometimes you have to throw those out and buy new ones. There's something about the mold, it doesn't leave the fabrics," she says.

The mold is particularly problematic for White's daughter, who has asthma.

Then, there's the matter of her energy

bills. White's home has minimal insulation. As soon as the heater turns off the cold starts creeping back in through the windows, the duct work and the cracks in the walls.

In the winter, to heat this small space, she says her electricity bill runs \$280 a month.

Her Social Security

check is under \$400.

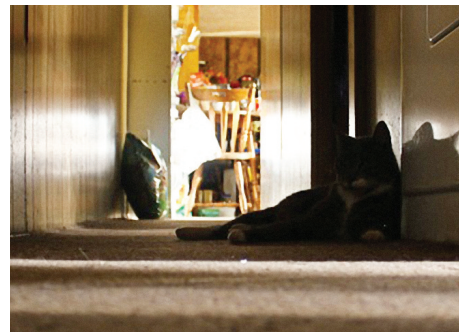
According to the Environmental and Energy Study Institute, manufactured homes built before 1980 consume an average of 84,316 BTUs per square foot, 53 percent more than other types of homes. A study by the energy consultant group Frontier Associates found that in extreme climates, residents in older manufactured homes pay up to \$500 a month for electricity. For some, that is a majority of their income.

White has lined the front porch with pots of flowers and ferns, and she can see the sun set over the Pacific. She's quick to smile and reluctant to complain about her home or her situation. She does say, friends with much larger homes pay half of what she does for electricity. To help pay the bills, she has a roommate.

"You just deal with it," she says. "I feel blessed I have a home because some people don't have a home."

According to data from the 2006 American Community Survey, in rural Oregon, Washington and Idaho, manufactured homes account for about 15 percent of homes. And

According to data from the 2006 American Community Survey, in rural Oregon, Washington and Idaho, manufactured homes account for about 15 percent of homes.



TOP: Charlotte White in her kitchen.

BOTTOM: A cat lays next to the washing machine in the hall of White's single wide manufactured home. The floorboards under the carpet have rotted.

in some individual counties, they account for more than 25 percent of the housing stock.

Fixing aging mobile and manufactured homes has become a high priority for Curry County, the local electric cooperative and a host of state agencies and community action groups.

The county estimates it has at last 600 older homes that are near the end of their lifespan and need to be repaired or outright replaced. Many of the people living in aging mobile homes are retirees on fixed incomes who can't easily afford to make repairs or finance a new home.

Annette Klinefelter works for the Curry County Public Health Department. She says the condition of the homes creates health risks for the occupants.

"They weren't necessarily designed for a climate like Curry County that's wet and damp

and has high winds. And when they've outlived their life cycle and they begin to break down, the water enters, the dust mites enter and the vermin enter. It results in indoor air problems that impact people's health," she says.

Klinefelter is particularly concerned about two chronic conditions: asthma and arthritis. She says along with diabetes and heart disease, asthma and arthritis are among the most common chronic conditions in the county and a major source of health care spending. She believes fixing up dilapidated manufactured homes can prevent asthma, helping aging residents maintain their mobility — and avoid ending up in a nursing home.

Karen Chase, with Oregon Housing and Community Services, agrees. She says improving the quality of homes is a strategic way to approach community health, given how much time Americans spend indoors.

"When we're spending up to 90 percent of our time indoors and up to 70 percent in our residential housing, the quality of that housing really matters for the health of the people living in it," Chase says.

Klinefelter and Chase are key players in a plan — supported by Oregon Governor John Kitzhaber — to begin repairing and rehabbing the manufactured homes in Curry County.

Last month, in partnership with the non-profit group NeighborWorks Umpqua, the county launched an initiative called reHome Oregon. The goal: replace 25 old manufactured homes with new, Energy Star certified models. They also want to help hundreds more manufactured homeowners make repairs with the help of small grants (up to \$5,000) and rebates for energy efficiency through the Coos-Curry Electric Cooperative.

Though it may not sound ambitious, reHome is one of just a handful of efforts across the nation working to tackle the aging manufactured home problem.

Leadership in the Northwest

The Pacific Northwest has a reputation for pioneering energy efficiency and quality in manufactured housing.

Due in part to partnerships between the homebuilding industry and Bonneville Power Administration, since 1989 two thirds of manufactured homes in the Northwest have been built to high efficiency standards, according to the American Council for An Energy-Efficient Economy.

In the past, most community advocates — and banks — viewed manufactured homes as an asset that quickly depreciated and became a liability.

Now, some advocates like Chase believe new manufactured homes are often built quite well and can provide a valuable low income housing option.

But, these new manufactured homes are prohibitively expensive for people like Charlotte White who live in older models that have lost their value. The cost for a new, energy-efficient single wide runs \$60,000 or more.

NeighborWorks Umpqua has a complicated plan for how to make manufactured home replacement more affordable through the reHome initiative in Curry County.

First, the group will use grant funding to fully cover the cost of removing outdated manufactured homes. The old homes can contain asbestos and lead paint, and cost up to \$5,000 to get rid of.

Second, the group is negotiating discounted prices and transport costs with manufactured home builders.

Finally, the crux of the reHome Oregon initiative is to help people purchase replacement manufactured homes with low interest loans from groups including the USDA Rural Development Housing Program and the Network for Affordable Housing.

Whether or not reHome Oregon succeeds may ultimately hinge on the USDA Rural Development Program's degree of commitment to the initiative.

In 2012, just two of the 2,771 loans the federal agency made or guaranteed in Oregon were to manufactured homeowners. That year, the agency also made or guaranteed just five loans for manufactured homes in Washington and three in Idaho.

In an e-mail, USDA Rural Development spokeswoman Jill Reese said a number of obstacles make it difficult for manufactured homeowners to participate in the loan program. For example, the agency only makes loans to individuals who own both the home and the property it's built on. Many manufactured homes are sited on leased land in parks.

Reese said it has also been difficult for the agency to find banks to partner with, because a typical homeowner's loan is 30 years and the lifespan of mobile homes is viewed as too short.

However, she's optimistic the agency will be able to work with Curry County and the reHome program. She says the agency has recruited Eagle Home Mortgage in Tigard to help finance some of the manufactured home loans.

For her part, Charlotte White is interested in getting help from the new program, but says she has had difficulty qualifying for home loans in the past.

Tuned In *From page 5*

Updated Technology and Mobile Ready — When we last created our website, with the generous support of Ashland's Project A, mobile phones were used for talking. Now, as smartphones and tablets have become ubiquitous, our site hasn't evolved to serve these new users very well. The new ijpr.org now knows the type of device you're using and optimizes our site for that device. As new devices are developed, as they surely will be, the site will be able to more nimbly adapt to these emerging technologies. The new ijpr.org also has a great new "Listen Live" player that works on all platforms (PC, Mac, Chromebooks and others) and we've developed brand new free iPhone and Android apps built specifically to listen to JPR on the go.

Over many years, JPR has adapted to numerous technological and social changes to serve our listeners with essential information and programs that celebrate music and the arts. We'll continue to look ahead, embracing new opportunities made possible by emerging technologies in the digital age. The new ijpr.org is a step in the right direction.

Paul Westhelle, Executive Director,
Jefferson Public Radio

"If I had enough money or collateral to get a loan, I would. I don't. I know that I don't, so you kind of get stuck between a rock and a hard place," White said.

Neighborworks Umpqua says it's looking for additional grant funding to help people who are living in pre-1976 manufactured homes, but cannot afford to make monthly payments on a loan.

The reHome program will begin taking applications from manufactured homeowners looking to make repairs or replace their unit in January 2014.

Amelia Templeton is a reporter for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, and Southern Oregon Public Television.

Dunsmuir Autumn ART WALK 2013

Barbara Cross

Dunsmuir's Autumn ART WALK comes alive in the small Victorian town of Dunsmuir Saturday October 19 from 1–6pm. Northstate artists from Redding to Ashland and McCloud to Happy Camp will show their work in downtown historic Dunsmuir settings and businesses. Artists will serve refreshments at all venues including the open studios of Candace Miller and Fred Gordon. All other work will be available and within walking distance in the downtown of Dunsmuir. Visitors can enjoy the views in this little town in a canyon on the Sacramento River. The Railroad Depot Society will have its display room and museum open as well as hosting an artist in the AmTrak waiting room. Colors will be appearing on the hillsides and weather should be mild.

ART WALK was born in 2003 and organized by local businesswoman and artist Cheryl Petty. "It was designed to benefit local artists and businesses, and to be a fun activity in town," she commented. This year it is put on by the newly opened Siskiyou Arts Museum (SAM) located at 5824 Dunsmuir Avenue.

Last year ART WALK hosted 34 artists in 14 locations. "We aim for more artists and more locations this year," committee member Barbara Cross added. "This is an ever evolving and growing event which people of all ages seem to enjoy. It is free, low key, and just delightful."

New this year is juried art work. "We are



Dunsmuir's Autumn ART WALK comes alive in the small Victorian town of Dunsmuir Saturday, October 19 from 1–6pm.

always interested in presenting a wide variety of artists," said SAM Executive Director Lauri Sturdivant. The SAM Gallery will host the Dunsmuir Botanical Gardens photo contest from Oct 3 to Oct 19. The photos capture the beauty and life in the gardens located in Dunsmuir City Park down by the river. The images will be judged in four categories that include wildlife, plants, landscape/scenery, and people in nature. ART WALK visitors will cast their ballot for a special Peoples' Choice Award to be announced the evening of ART WALK Oct. 19.

The ArtFish will be flying on the lamp-posts on Dunsmuir Avenue. Self-guided walking maps are available at the Dunsmuir Chamber, Ted Fay's Fly Shop, and SAM. The ArtFish can be previewed and bids to buy

placed at www.siskiyouartsmuseum.org.

Visitors may dine in one of many fine restaurants in town and stay overnight to enjoy shopping, walking, or fishing by the river the next day. Many local hikes are available at a short distance. Dinner reservations are recommended well in advance.

Further information may be obtained at siskiyouartsmuseum.org/art-walk or dunsmuirartwalk@gmail.com. The Dunsmuir Chamber website is dunsmuir.com, and you may visit us on Facebook at Dunsmuir ART WALK.

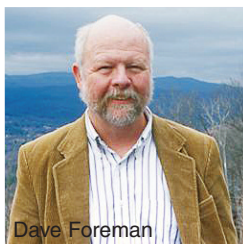
This event is also sponsored by the Dunsmuir Chamber of Commerce, the City of Dunsmuir, and Pacific Power. Local business sponsors include Café Maddalena and the Dogwood Diner.

Rewilding North America: Dave Foreman Speaks

Diana Coogle

Bring wolves to the Siskiyous? Increase the population of mountain beaver? Why?

"Because," says Dave Foreman, one of the country's foremost environmental activists, who will be speaking in the Rogue Valley on October 23 and 24, "without rewilding we can expect to see a steady collapse of many species.



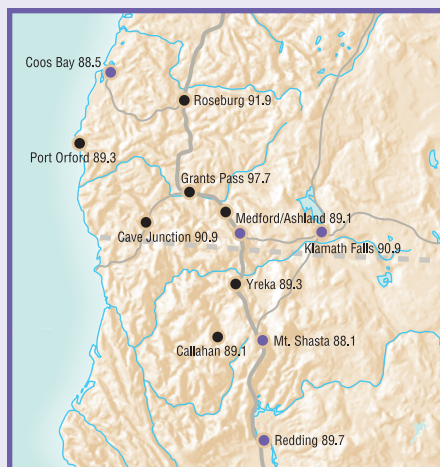
Dave Foreman

Ecosystems will become more and more unhealthy." His example is the decimation of wolves in Yellowstone and the resulting out-of-control elk population.

Dave Foreman – founder of Earth First!, intrepid protester of the 1988 extension of the Bald Mountain Road in the Kalmiopsis, author of *Rewilding North America* and *Confessions of an Eco-Warrior*, founder of the Wildlands Proj-

ect, and founder of the Rewilding Institute, will speak on "Rewilding North America" at the Stevenson Union on the SOU campus in Ashland, OR on October 23 and at Pacifica in Williams, OR, on October 24. On October 25 he will be back in Ashland for a book-signing at Bloomsbury Books. The talk in Williams is a neighborly affair, as it begins (and ends) with music by the Swing State band; dinner and wine are also available. The event at SOU

CONTINUED ON NEXT PAGE



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6:00pm World Café

8:00pm Undercurrents

8:00pm Modulation (Fridays)

10:00pm Undercurrents (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town
1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

in Ashland begins at 7pm and the affair in Williams commences at 7p.m. The book signing at Bloomsbury Books lasts from 1-3 p.m.

Foreman considers the greatest challenge facing us as human beings is "to learn how to live as good neighbors with all the other earthlings." All religions, he points out, talk about treating your neighbor as you would like to be treated. We need to see our neighborhood as larger and more complex than houses and to recognize wild things as our neighbors. "Get to know them," he urges. "Flower identification, bird-watching, mushroom hunting - those things make us less likely to be bad neighbors."

Rewilding, a term coined by Foreman, means to return missing parts - the "highly effective members of the ecosystem," whether wolves or large woody debris in streams - to relatively wild lands. It also means to undo land fragmentation by making connections between wild areas.

"We need to connect the Kalmiopsis Wilderness with the Siskiyou Wilderness with the Russian Wilderness with the Marble Mountains with the Trinity Alps ...," Foreman says, and if nobody stops him he will make a connective corridor for wildlife all the way down the coast to the end of California and beyond.

It's a big vision. But Dave Foreman is a big visionary.

When Foreman talks about barriers, he doesn't mean political barriers but those parts of the landscape that prevent the movement of wildlife: highways, dense human populations, dams. "For instance," Foreman says, charging unstopably ahead, "we need to figure out how to go under, over, or around highways. A bear will go through a culvert, but a deer won't enter a dark space because a cougar might be there. So maybe we put skylights in the culvert."

The southern Oregon-northern Califor-

nia area has a great potential for rewilding, Foreman says, because it is a large landscape with lots of wilderness and relatively few barriers.

Foreman's goal as a speaker is not so much to educate audiences (though he is both educative and entertaining) as to be a catalyst for people to work together for a specific project. He also wants to assure any antagonistic people that rewilding is not a UN plot. It has been given scientific and academic footing by conservation biologists Michael Soulé and Reed Noss and by Forest Service researchers.

The southern
Oregon-northern
California area
has a great
potential
for rewilding



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9:30am As It Was
12:00pm Siskiyou Music Hall
1:00pm As It Was
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am San Francisco Opera
2:00pm Siskiyou Music Hall

3:00pm Car Talk
4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



Sasha Cooke as Mary Magdalene in the San Francisco Opera production of *The Gospel of Mary Magdalene* by Mark Adamo.

First Concert

Oct 1	T	Beethoven: Piano Sonata No. 31
Oct 2	W	Massenet: <i>Scènes dramatique</i>
Oct 3	T	Copland: Duo for Flute and Piano
Oct 4	F	Handel: Organ Concerto in B flat major
Oct 7	M	Billings*: <i>As the Hart Panteth</i>
Oct 8	T	Nielsen: <i>Helios Overture</i>
Oct 9	W	F.D. Weber*: Variations in F major
Oct 10	T	Verdi*: String Quartet
Oct 11	F	Dett*: <i>In the Bottoms Suite</i>
Oct 14	M	Mozart: Serenade in C minor
Oct 15	T	Debussy: <i>La Mer</i>
Oct 16	W	R. Strauss: <i>Parergon to the Sinfonia Domestica</i>
Oct 17	T	Mendelssohn: Piano Concerto No. 1
Oct 18	F	Tchaikovsky: <i>Serenade for Strings</i>
Oct 21	M	Rimsky-Korsakov: Suite from <i>Tsar Saltan</i>

Oct 22-29 Fall Membership Drive

Oct 30	W	Schubert: Symphony No. 8
Oct 31	T	Borodin*: <i>Petite Suite</i>



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Klamath Falls
90.5 FM
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
9:57am As It Was
10:00am The Takeaway
11:00am Here & Now
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm BBC World Service
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
9:57pm As It Was
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Inside Europe
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live

3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am Ask Me Another
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Siskiyou Music Hall

Oct 1 T Dukas*: Symphony in C major
Oct 2 W Tchaikovsky: *Souvenir de Florence*
Oct 3 T Dohnanyi: Violin Concerto No. 1
Oct 4 F R. Strauss: *Sinfonia Domestica*

Oct 7 M Molique*: String Quartet No. 2
Oct 8 T Brahms: Piano Concerto No. 2
Oct 9 W Saint-Saëns*: Symphony No. 1
Oct 10 T Weiss*: Lute Sonata No. 50
Oct 11 F Vaughan Williams*: Symphony No. 5

Oct 14 M Zemlinsky*: Symphony No. 1
Oct 15 T Mozart: *Dissonance Quartet*
Oct 16 W Zelenka*: Sinfonia Concertante
Oct 17 T Dvorak: *Serenade for Strings*
Oct 18 F Reinecke: Horn Trio

Oct 21 M Liszt*: Sonata in B minor

Oct 22–Oct 29 Fall Membership Drive

Oct 30 W Hiller*: Piano Concerto No. 1
Oct 31 T *Halloween Special*

San Francisco Opera

Oct 5 *Così fan tutte* by Wolfgang Amadeus Mozart

Nicola Luisotti, conductor; Ellie Dehn, Christel Lötzsch, Heidi Stober, Francesco Demuro, Philippe Sly, Marco Vinco

Oct 12 *The Tales of Hoffman* (In French) by Jacques Offenbach

Patrick Fournillier, conductor; Matthew Polenzani, Hye Jung Lee, Natalie Dessay, Irene Roberts, Jennifer Cherest, Alice Coote, Christian Van Horn, Steven Cole

Oct 19 *The Gospel of Mary Magdalene* by Mark Adamo

Michael Christie, conductor; Sasha Cooke, Maria Kanyova, William Burden, Nathan Gunn

Oct 26 *Luisa Miller* (In Italian) by Giuseppe Verdi

Jesus Lopez-Cobos, conductor; Gwendolyn Jones, Louis Quilico, Katia Ricciarelli, Luciano Pavarotti, Dieter Weller, Giorgio Tozzi, Huguette Tourangeau, Joseph Frank



The San Francisco Opera presents Mozart's *Così fan tutte* starring Ellie Dehn.

For more information about arts events, listen to JPR's Calendar of the Arts or visit our online Community Calendar at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to jprartscene@gmail.com

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival 2013 Season at a glance:

In the Angus Bowmer Theatre:

The Taming of the Shrew by William Shakespeare thru Nov 3

My Fair Lady by Alan J. Lerner; music by Frederick Loewe thru Nov 3

A Streetcar Named Desire by Tennessee Williams thru Nov 2

The Tenth Muse by Tanya Saracho/World Premiere thru Nov 2

In the Thomas Theatre (formerly New Theatre):
King Lear by William Shakespeare thru Nov 3

The Unfortunates World Premiere thru Nov 2

The Liquid Plain by Naomi Wallace/World Premiere thru Nov 3

On the Elizabethan Stage:

Cymbeline by William Shakespeare thru Oct 11

The Heart of Robin Hood by David Farr thru Oct 12

A Midsummer Night's Dream by William Shakespeare thru Oct 13

All Matinees at 1:30 pm & Evening Performances at 8:00 pm. Backstage Tours thru Nov 2. The Green Show in the festival courtyard thru Oct 13. Located at 15 S. Pioneer St., Ashland. (541)482-4331 or (800)219-8161 www.osfashland.org

◆ Craterian Performances presents the following performances:

The Broadway Dolls on Oct 12

Ring of Fire - the music of Johnny Cash on Oct 17

An Evening with Rufus Wainwright on Oct 24

Bernadette Peters - A Collier Center Celebration on Oct 27

All performances begin at 7:30 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Camelot Theatre in Talent continues its presentation Spotlight On Barry Manilow thru Oct 6. Also being presented *Evita*, Lyrics by Tim Rice/Music by Andrew Lloyd Weber, Oct 16 thru Nov 17. Show times: Regular Evening Performances 8:00 pm; And Matinees Sundays at 2:00 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre continues its presentation 'S WONDERFUL: The New Gershwin Musical running thru Nov 3. Performances Thurs thru Mon at 8 pm; also, Sun Brunch matinees at 1 pm. Located at First and Hargadine Sts., Ashland. (541)488-2902 www.oregancabaret.com



St. Clair Productions presents Kelly Joe Phelps, slide guitarist and blues musician on Oct 26.

Music

◆ So. Oregon Univ. Dept. of Performing Arts: Music presents the following events:

SOU Tutunov Piano Series Concert I on Oct 2 at 7:30pm

Menagerie: A New Vaudeville Performance on Oct 3 - 4

The Gaia Project *An Evening with Suzy Boguss* on Oct 5 at 7:30 pm

SOU High School Honor Band Choir on Oct 13 at 3:00 pm

SOU Tutunov Piano Series Concert II on Oct 18 at 7:30 pm

All performances located on the campus of SOU in the Music Recital Hall, So. Mountain Ave., Ashland. (541)552-6101 www.sou.edu/performingarts.html

◆ Music at St. Mark's presents a free concert by Brethren from Wash. DC on Oct 4 at 7:30 pm. Located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org

◆ Rogue Valley Symphony presents the Masterworks Series - Concert I featuring Sara Davis Buechner, piano, and music by Honegger, Dvorak, and Brahms on Oct 4 at 7:30 pm at So. Oregon University Music Recital Hall, Ashland; Oct 5 at 7:30 pm at Craterian Theater, Medford; and Oct 6 at 3:00 pm at Grants Pass Performing Arts Center, Grants Pass. RVS Box Office: 1250 Siskiyou Blvd., Ashland. (541)552-6354 www.rvsymphony.org

◆ The Historic Rogue Theatre presents the following events:

Dar Williams on Oct 4 at 8:00 pm

Greg Brown on Oct 10 at 8:00 pm

Marc Cohn on Oct 11 at 8:00pm

Rocky on Oct 25 and 26 at 8:00 pm

Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.musictoday.com

◆ Jackson County Comm. Concert Association, now in its 75th Season, presents actor Hal Linden on Oct 7 at 7:30 pm. Craterian Theater, 23 S. Central Ave., Medford. (541)779-3000 www.jcconcerts.org

◆ The Siskiyou Music Project presents two events: Music in the Mountains at The Old Siskiyou Barn in Ashland: The Alejandro Ziegler Tango Quartet from Argentina on Oct 9 at 7:30 pm

Jazz in the Vineyards at Paschal Winery in Talent: Tim and Myles Thompson - Father & Son Acoustic Duo from Nashville on Oct 23 at 7:00 pm

(541)488-3869 www.siskiyoumusicproject.com
For Reservations: mail@siskiyoumusicproject.com

◆ Chamber Music Concerts opens its 30th Season with two presentations:

Special Concert/Emerson String Quartet on Oct 12 at 7:30 pm

Concert I/Dover String Quartet on Oct 25 at 7:30 pm

On the campus of So. Oregon University in the Music Recital Hall, 1250 Siskiyou Blvd., Ashland. (541)552-6154 www.ChamberMusicConcerts.org

◆ St. Clair Productions presents two concerts this month:

Christine Lavin, Singer/Songwriter and comedian on Oct 19 at 8:00 pm

Kelly Joe Phelps, Slide Guitarist and Blues Musician on Oct 26 at 8:00 pm

Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 www.stclairevents.com

◆ 3 Rivers Chorale presents *American Harvest*, a celebration of choral music by American composers from 1759 to present. Two performances:

Oct 26 at 3:00 pm at Immanuel United Methodist Church, Cave Junction

Oct 27 at 3:00 pm at Newman United Methodist Church, Grants Pass

For ticket information call: (541)476-8236 www.3riverschorale.com

◆ Southern Oregon Repertory Singers present *The British Are Coming* on Oct 27 at 3:00 pm on the campus of SOU in the Music Recital Hall, Ashland. (541)552-0900 www.repsingers.org

Exhibitions

◆ Schneider Museum of Art continues its Permanent Collection exhibition. The multifaceted collection has grown to over 500 objects of art focused on works on paper from the 20th century and beyond. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/sma/upcoming.html

◆ FireHouse Gallery presents *Chalk on the Wall*, works by Juried Artists in pastel, Oct 2 thru 25. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse



LEFT: Music at St. Mark's presents a free concert by Brethren on Oct 4. **CENTER:** The Siskiyou Music Project presents *Music in the Mountains* at The Old Siskiyou Barn in Ashland featuring the Alejandro Ziegler Tango Quartet from Argentina. **RIGHT:** Craterian Performances presents *An Evening with Rufus Wainwright* on Oct 24.

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its presentation of the *The Libby Hocker Collection*, works by various artists in multi-media, thru Nov 1. Located in Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ Grants Pass Museum of Art presents the following events:

Local Collections: Area friends show collected art on Oct 1 thru Nov 1
First Friday on Oct 4 from 6:00–9:00 pm
Life Drawing Session on Oct 9 from 7:00–9:00 pm
Second Friday Poetry on Oct 11 from 7:00–9:00 pm

Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5 – 8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Theater

◆ Chetco Pelican Players continues its presentation *The New Mel Brooks Young Frankenstein*, directed by Karen de Lucca, thru Oct 13 at the Chetco Playhouse, 1240 Chetco Ave., North End of Brookings. (541)469-1877 www.chetcopelicanplayers.org

Music

◆ Stagelights Musical Arts Community presents Chuck Pyle (the Zen Cowboy of country/western finger picking and storytelling) on Oct 19 (check for time). Harbor Performing Arts Center, 97900 Shopping Center Ave., Harbor. (541)412-3404 www.stagelights.us/concert-series

◆ Mendocino Stories & Music Series presents four performances:
Teja Gerken, guitar, on Oct 4 at 7:30 pm at Mendocino Hotel



Expect the unexpected at the opening reception for *Fish Out of Water*, an invitational art show at Liberty Arts Gallery in Yreka on Friday, Oct 25. [Lisa Rosenstreich, *Circus Acts* 2011. Oil on Canvas]

PattieJam, music & dance, on Oct 19 at 7:30 pm at Hill House Inn
Teresa Tudury, music & stories, on Oct 25 at 7:30 pm at Mendocino Hotel
A cappella Night on Oct 26 at 7:30 pm at Mendocino Hotel

Tickets available at Brown Paper Tickets. (707)937-1732 www.mendocinostories.com/events_info.html

◆ Pistol River Concert Association presents Beppe Gambetta in concert on Oct 5 at 8:00 pm at Pistol River Friendship Hall, 24194 Carpenterville Rd., Pistol River OR (541)247-2848 www.pistolriver.com

◆ Friends of Music presents Frank Wiens, piano, on Oct 13 (check time) at Seventh Day Adventist



The Historic Cascade Theatre Performance Series presents *Yamato: The Drummers of Japan* on Oct 16.

Church, 102 Park Ave., Brookings. (541)469-7625 www.brookingsharborfriendsofmusic.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents the following Exhibitions:
Corey Drieth: *Numina* continuing thru Oct 20
Wayne Jiang: Paintings continuing thru Oct 20
16th Annual Junque Arts Competition & Exhibition Oct 5 thru Nov 17

Humboldt Arts Council Annual Member Show Oct 30 thru Dec 15

◆ Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0240 www.humboldtarts.org

◆ Coos Art Museum presents the following exhibitions and events:

20th Annual Maritime Art Exhibition & Coast Guard Collection thru Oct 5
Fall Fling for the Arts in the Maggie Karl Gallery on Oct 12
A Distinguished Line: Tracing Durer's Printmaking in the Maggie Karl, Perkins, and Vaughan Galleries Oct 18 to Dec 7
Winner of CAM Biennial – Sharon Wise in the Mabel Hansen Gallery Oct 18 to Dec 7
For the Birds in the Uno Richter Atrium Gallery Oct 18 to Dec 7

Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents *Photographs of Native Americans of Northwest California* thru Fall 2013. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court, Trinidad, CA. (707)677-3816 www.trinidadmuseum.org

ROSEBURG/EUGENE

Theater

◆ Umpqua Community College presents *NTL:MACBETH* on Oct 17 at 11:00 am; Oct 18 at 2:00 pm; and on Oct 18 & 19 at 7:00 pm in the Centerstage Theatre, Whipple Fine Arts Bldg., on the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-7700 <https://app.arts-people.com>

Music

◆ Historic McDonald Theatre presents these events:
ZEDD Moment of Clarity World Tour on Oct 3

CONTINUED ON NEXT PAGE



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Artscene *From p. 29*

Michael Franti & Spearhead on Oct 8
Pepper with RDGLDGRN on Oct 11
Zeds Dead on Oct 17

For all shows: Doors open at 7:00 pm and show starts at 8:00 pm. Located at 1010 Willamette St., Downtown Eugene. (800)992-8499 www.mcdonaldtheatre.com

◆ Roseburg Community Concerts Association presents Hal Linden, actor, singer, and musician in concert on Oct 8 at 7:00 pm at Umpqua Community College, 1140 Umpqua College Rd., Roseburg. (541)440-7700 <https://app.arts-people.com> or www.roseburgcommunityconcerts.org

◆ Umpqua Community College presents *Summit*, Brazilian roots and jazz on Oct 11 at 7:30 pm at the Centerstage Theatre on the campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-7700 <https://app.arts-people.com>

Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., features artists Ryan Pierce thru Oct 24; and Jennifer Reifsnider on Oct 31 thru Dec 5. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 <http://riverhawk-web.com/events/calendars/fine-arts-events>

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse continues its presentation *A Little Murder Never Hurt Anyone* by Ron Bernas & Directed by Maria Drake, weekends thru Oct 26 with showtimes: Fri & Sat 7:30 pm, Sun 2:00 pm. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

◆ Red Scarf Society presents Jason Clay and The Neil Affair on Oct 19 at 7:30 pm. Yreka Community Theater, North Oregon St., Yreka. www.redscarfsociety.org

Music

◆ The Historic Cascade Theatre Performance Series presents: Manhattan Short Film Festival, view and vote on the Ten Short Films, on Oct 4 at 7:30 pm, and Michael Franti/Spearhead on Oct 9 at 7:30 pm. Also, Yamato: The Drummers of Japan on Oct 16 at 7:30 pm. Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

◆ Liberty Arts Gallery in Yreka presents New Masters of Fine Art opening Oct 25. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park continues its presentation of *Rock Penjing*, Chinese landscapes, thru Oct 25. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistorical.society.org

◆ Siskiyou Arts Museum presents The Dunsmuir 2013 Autumn ART WALK on Oct 19 from 1-6 pm in the historic downtown Dunsmuir. Enjoy the scenic colors of fall, while touring open studios of local artists. Refreshments will be served at all venues, including the Railroad Depot & Museum. (541)235-4711 www.siskiyouartsmuseum.org/dunsmuir-art-walk

KLAMATH

Theater

◆ The Linkville Players continues its presentation of a new production of *Bat Boy: The Musical*, directed by Slippery Bill Eaton, thru Oct 12. Fri and Sat at 7:30 pm; Sun matinee on Sept 29 at 2:00 pm. Music and lyrics by Laurence O'Keefe. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 www.linkvilleplayers.org

◆ The Little Linkville Players present a special adaptation of *Bunnicula*, a play for children based on stories about a vampire bunny rabbit. Oct 19 & 26 at 1:00 pm; Oct 20 & 27 at 1:00 pm & 3:00 pm. Located at 201 Main St., Klamath Falls. (541)205-4395 Ext 3 www.linkvilleplayers.org

◆ Ross Ragland Theater presents the following concerts and events:

Veggie Tales LIVE on Oct 5 at 6:00 pm
Monday Night at the Movies: Who Framed Roger Rabbit on Oct 7 at 7:00 pm
Three Dog Night on Oct 10 at 7:30 pm
Diane Lines JUMP! on Oct 19 at 7:30 pm
Everything Fitz on Oct 26 at 7:30 pm
Monday Night at the Movies: Rocky Horror Picture Show on Oct 28 at 7:00 pm
Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents *A Different Perspective* works of Kathie Borgman and Jean Sinclair on Oct 6 thru 27 with a reception on Oct 6 from 12 - 4:00 pm. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. In addition, the museum continues the *Favell Museum Invitational Art Show* thru Oct 31. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com

Chautauqua Poets & Writers presents

CALIFORNIA
POET LAUREATE

A portrait of Juan Felipe Herrera, a man with glasses and a mustache, wearing a blue shirt. The portrait is partially obscured by a torn paper effect on the left side.

Juan Felipe Herrera

AUTHOR OF: *The Upside Down Boy* (El niño de cabeza)
187 Reasons Mexicanos Can't Cross the Border
Half of the World in Light: New & Selected Poems

Thursday • 7:30pm
October 17, 2013

TICKETS

Reserved Seats online only..... \$20
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